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ART AND PROGRESS

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FRAMES

The New York Water Color Club has announced its intention of trying an experiment in its annual exhibition, to be held next autumn, which, if successful, should have far-reaching effect. Having awakened to a realization of the fact that much of the labor and difficulty of hanging exhibitions recently has been caused by the necessity of combining frames, rather than pictures, it has determined to limit the width of frames in the forthcoming display to two inches over all, which practically excludes mats, though for small pictures it is suggested that light moldings of one-half or one-third of an inch be used. Attention is called, by way of encouragement, to the excellent effects produced in certain foreign exhibitions wherein narrow framing is the

rule, and belief expressed that the result will be eminently satisfactory. No one will deny that the frame is a very important adjunct of the painting, but for this very reason the utmost care should be taken to insure its appropriateness. It is true that better taste prevails in frames now than some years ago, but there is still much room for improvement. Through an inability to secure appropriate moldings, several of the artists have designed their own frames. Whistler did, Herman Dudley Murphy does, and so, of recent years, has Robert Vonnoh; nor are these all. In each of these instances the frames designed have been inconspicuous, appropriate and not very heavy. This entails not only better effect, but reduction in expense both as regards first cost and subsequent shipment. Few persons realize the amount of money which goes into frames, or that the chief expense in circuit exhibitions is the cost of their transportation. Whereas half a dozen oil paintings would not weigh more than thirty pounds, the same number in their frames sometimes weigh as much as three hundred pounds. This means that the money which might go toward the purchase of a work of art most frequently goes toward paying express charges. The foreign artists who exhibit annually at the Carnegie Institute, Pittsburgh, are wiser, or more considerate, in this particular than most of the American painters, for they send their pictures simply and lightly framed; and it should be noted that they are no less often prize winners. This question of frames is exceedingly important and the New York Water Color Club in thus directing attention to it has initiated a good movement.

NOTES

AN AMERICAN OUTPOST IN VENICE

The University of Pennsylvania is conducting a course in the History of Venetian Painting in Venice this summer. Herbert E. Everett, Professor of the History of Art, the University of Pennsylvania, and former Fel-

low in Medieval and Renaissance Archeology, School of Classical Studies, Rome, is lecturer. The course extends over a period of four weeks in Venice, with day excursions to Padua and Castelfranco; Verona, one day; Milan, three days. In establishing this first outpost in Europe a new department in university work is instituted and a significant enlargement of the American educational field made. The method of study is along the lines laid down by Morelli and practiced by Berensen and other serious students of the history of painting. The instruction consists of lectures (one hour a day) and research in museums and churches, under the personal guidance of the instructor. Bernhard Berensen's "Venetian Painters of the Renaissance" is used as a textbook. In order to supplement the study of the originals the University of Pennsylvania transported to Venice its large collection of photographs and books and also subscribed to Vieusseux's Library of Florence.

**CITY PLANNING
CONFERENCE** The three most striking features of the National Conference on City Planning, which was held in Philadelphia in May, were the large attendance, the extraordinary exhibition, and the breadth of outlook which characterized the discussions. The attendance was about three times that at the second conference, which was held a year ago in Rochester, and at the Rochester Conference the attendance had been about three times that at the first conference, held in Washington two years ago. A subject which brings together at a third annual conference—unbacked by any definite organization—three hundred representatives from all parts of the United States is evidently one which expresses in some way the spirit of the times. The exhibition, which was hung in the corridors of the Philadelphia City Hall, occupied something like a mile of space, and was exceptionally comprehensive. No other such opportunity has been given to see the city planning work which has been done in America, and in foreign exhibits the collection was by no means weak. On the

whole, it compared very favorably with the exhibitions in Berlin and London last year. The breadth of outlook which characterized the discussions was a natural result of the large attendance and of the wide area represented by the delegates. There were a number from the Pacific Coast, several from the Rocky Mountain district, many from the Middle West, many from the East, a large delegation from Canadian cities, and several of much prominence from England. There were, of course, other features of the conference which will remain in pleasant memory—the generally high character of the formal papers which were presented, the valuable round table discussions at the luncheon hour, and the varied and delightful social engagements, these ending with a banquet attended by four or five hundred persons, at which the Secretary of the Interior was toastmaster. But the three special features named are those which gave to the Third National Conference the character that makes it stand out as the success which it was.

**THE L'ENFANT
MEMORIAL AT
ARLINGTON**

Republics are proverbially ungrateful. Maj. Pcter Charles L'Enfant, the French engineer who made the plan for the city of Washington with such amazing foresight and wisdom, died in abject poverty and was buried by his friends on the Digges farm a short distance outside of the city for which he had done so much.

In 1908 Congress appropriated \$1,000 for the removal of his body from this obscure resting place to some spot to be selected by the District Commissioners, and for the erection of a suitable memorial. With the consent of the War Department the reinterment was made at Arlington, with military honors, on April 28, 1909.

Only \$900 were available for the memorial, but the Society of Beaux-Arts Architects offered to gratuitously furnish a design and for this purpose instituted a competition. The winning design was by Mr. W. W. Bosworth and is of the old colonial type, two slabs of stone—one upheld above the other by short simple balus-